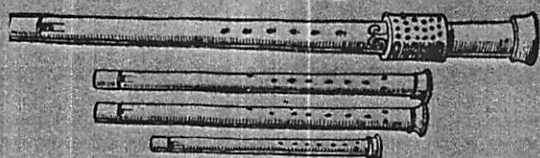


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LEONHARDT

MASTER CLASS IN HARPSICHORD WITH GUSTAV LEONHARDT

For performers and auditors

Five sessions, Sunday, October 5, to Tuesday, October 7; presented by University Extension, University of California, Berkeley.

Sessions on Frescobaldi, Bach, Louis and Francois Couperin, and Prohner. Performer enrollment open to intermediate and advanced harpsichordists; enrollment limited to 25. Auditors are welcome. All sessions, Hertz Hall, UC Berkeley campus.

Fees: \$40, series auditors (single session auditors \$8.50, space permitting; tickets sold only at the door); \$75 performers, by audition. Auditions held September 1-12 by appointment in Berkeley. Tape deadline September 1.

For tickets write to: Master Class in Harpsichord, Dept. GL, University Extension, University of California, 2223 Fulton St., Berkeley, CA 94720, or call (415) 842-4141.

WESTCOAST EARLY MUSIC

edited by Kathleen Lignell
Vol. 2 No. August 1975

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Letters

PORTATIVE ORGANS

Thanks to a friend of ours-Harvey Stenson-I have been enjoying your journal here on the East Coast. It's really good reading, and for a Yankee, I'm impressed with all that's going on "out west". I'm writing in response to Hans Bender's inquiry (July) for a portative maker. I am completing a study of this instrument and have a prototype under construction in my shop. A few instruments will be available in September of 1976 (modeled on the Memling iconography). As a part of the thesis work that I am doing on the portative, I am planning to add an Appendix of current builders and the bases of their work.

I also build psalteries, dulcimers, portative organs, --and harpsichords, the latter in kit form.

Glenn Giuttari, 9 Chestnut St., Rehoboth, Mass. 02769

SOCIETY OF WOODWIND MAKERS

The Society is slowly but steadily growing; we now have 14 makers as members, and several associates. We are still receiving many inquiries.

The problem of obtaining usable specifications was in our minds in forming the Society, and is now being echoed by various members. Our approach to this problem includes several elements. We are slowly building a library of specs, as time and money permit. In conjunction with this we intend to exert pressure on those institutions which are publishing drawings, photos, and X-rays, to detail these to the point of being "blueprints". In most cases this would involve little additional effort, and would yield documents useful not only to organologists but also to the makers who are continuing the traditions which these institutions are recording. Finally, we intend to obtain the equipment to take

our own accurate measurements. The heart of our system will be a portable X-ray unit, for various reasons, including our successes in dealing with the shortcomings of this method, and including the often justified reluctance of the owners of fine woodwinds to allow proddings and pokings of their instruments with assorted hardware. We are looking for a small low-power X-ray source; it can be of an obsolete type, but it must run on 110 volts, it must be lightweight, and it must be cheap. Please watch for such an item.

In regard to materials, we are still trying to locate a quantity of true boxwood, which nearly everyone wants. We have some leads. Also in the background are some large quantities of various Dalbergias from Central America which are being imported by an acquaintance, in one to three inch thicknesses, both green and kiln dried to eight percent. We should have samples of these soon. By the way, elephants seem about to be added to California's endangered species list, which would make the importation and sale of ivory illegal in this state.

Oliver Seeler, Society of Woodwind Makers, P.O. Box 686, Mendocino, CA 95460

REACTION TO WILLIAM PEPPER'S SURVEY ON BAROQUE PERFORMANCE PRACTICE (June WEM)

William Pepper's excellent survey on Baroque Performance Practice in one respect serves to confound confusion.

The Ellis and Mendel Studies in the History of Musical Pitch examines much documentary evidence, but leaves us not as close to the mark as Helmholtz. There were a number of musical pitches in use, but to infer from this that A 440 was as much used as various other pitches, or that pitch doesn't matter in the performance of Baroque music discounts all the evidence of organology. We have old organs, old flutes, crumhorns, you name it. And we have old (and modern) harpsichords. We can analyze old wire and reproduce it. And we can measure old scalings. Even wire considerably harder than the old wire will not stand the A 440 pitch in the extreme

treble particularly. There is a further argument that is more subjective, but no less real to a good ear. This is that harpsichords of whatever design sound better at a pitch slightly below our modern A 440.

The conclusion that a slightly lower pitch than A 440 was the common useful pitch prior to the beginnings of the nineteenth century is inescapable. The cliché has not been buried -- more and more musicians are realizing its advantages, not as a matter of antiquarian correctness, but as a matter of richness of sound and ease of execution.

David J. Way, Zuckermann Harpsichords Inc.,
12 Grand St., Box 121, Stonington, CT 06378

FROM ASTON MAGNA

Here are a few remarks about my recent experience at Aston Magna, the Baroque music center in the Berkshires. There were students of all ages, from teenagers to grandmothers, and from the West, East, South, and Mid-West. For about two dozen students, there were nearly a dozen faculty: Albert Fuller (artistic director), Fortunato Arico, Ray Erickson, John Hsu, Bernard Krainis, Michel Piguet, Stanley Ritchie, Jaap Schroder, John Solum, and Shirley Wynne. Since we all ate together and lived in the same dormitory, everyone got to know one another on a very personal basis.

The faculty and students also mingled feet in the morning dance class with Shirley Wynne - we learned a sarabande, gigue, and minuet. The other scheduled events were master classes by all the faculty and guest lectures by William Dowd, William Monical, Friedrich Von Huene, Charles Fisher, Fritz Rikko, and Baird Whitlock (an art historian).

The rest of the time was rehearsing or giving concerts. The faculty put together seven concerts, the students three. I got lots of new ideas from some of the faculty rehearsals, but getting frequent coaching sessions was the best part of the three-week program.

The social highlight, and there weren't many,

was a dip in a pool set in the midst of a panoramic view of the beautiful Berkshires--at midnight under the full moon. What a way to spend June!

Bill Pepper

PIPE & TABOR AT FALL AMS MEETING IN LA

We will be on the West coast in the fall attending the American Musicological Society meeting in Los Angeles at UCLA (Century Plaza Hotel, Avenue of the Stars & Constellation), October 30-November 2, with instruments, music, etc.

Would like to contact early instrument makers who might be interested in selling through us while in the area (Los Angeles or San Francisco).

Pipe & Tabor, 358 South Grove St., East Aurora, NY 14052 (716-652-8926).

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Sept. 1

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Aug. 15

CLASSIFIEDS
& CALENDAR LISTINGS



RECENT RECORDINGS



Arcadia Records of New York initiates a series of new recordings dedicated to music of the past with three albums by The Philidor Trio composed of Elizabeth Humes, soprano; Shelley Gruskin, recorder, baroque flute, and musette; and Edward Smith, harpsichord.

Il Buranello consists of sprakling arias from Venetian comic opera and virtuoso instrumental music.

A Portrait of 18th-Century Paris presents music of the salons, gardens, and theatres of the ville de lumiere--featuring the first recording of a musette, the aristocrat's bagpipe.

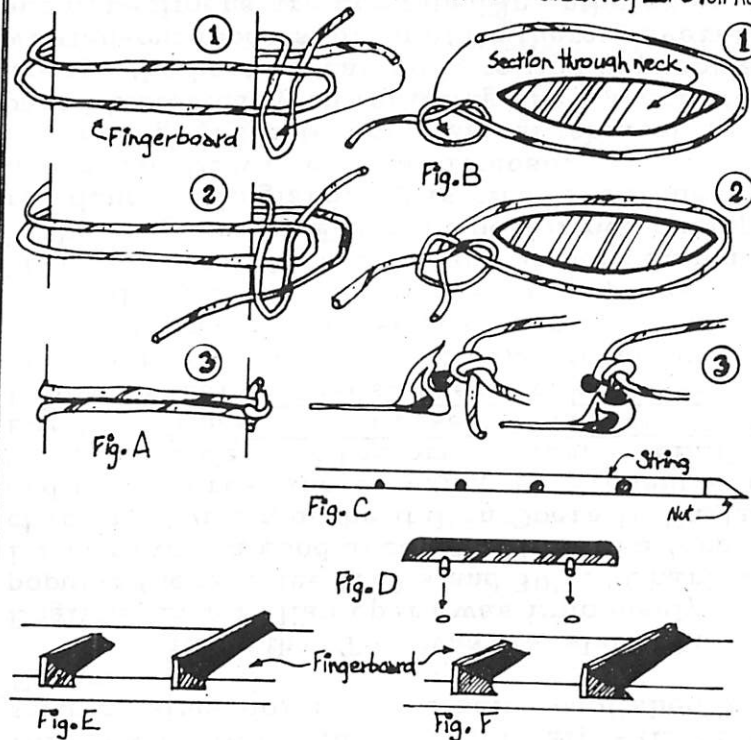
The Stocking, and Other Favorite Encores is The Philidor Trio's special bouquet of rollicking English satire, bird songs, Spanish tonadilla, and household music of the Bachs.

If you have heard the Philidor Trio in concert you know the high quality of their performances. If not, here is a unique opportunity to hear their excitingly varied repertoire, much of which has never before been recorder or published.

The three musicians formed their ensemble while they were members of the New York Pro Musica. During the past decade the Trio has earned critical acclaim for their superb performances, which bring together virtuosity and scholarship with warmth of communication. "Paradise now," exclaimed *New York Times* critic Donal Henahan after a recent concert. "This is a true ensemble, merging into one pure light like a distant constellation."

Available by direct order only from Arcadia, Box 167, Tomkins Cove, NY 10986. Single records are \$5.95; two records \$10.95; and three records \$14.95. #

FRETS ON EARLY LUTES, VIOLS, GUITARS, BANDORAS and CITTERNs ~ drawn by E.R. Turner



The "double" fret shown in Fig. A is typical on lutes, viols and guitars. The gut is pulled as tight as possible and the ends clipped short. Fig. B shows the "single" fret which is now used on most lutes. The ends are "melted" to form non-slip blobs. The first two frets should be the same gauge as the bass string and the rest should gradually decrease in diameter (Fig. C). Lute body frets (Fig. D) are made of short ebony strips glued (with two small dowels) directly on to the belly.

The frets on Bandoras and Citterns are metal strips set into the fingerboard ahead of ebony wedges that are either squared (Fig. E) or dove-tailed (Fig. F) and slant up almost to the top of the fret. The frets nearest the body are often shorter ~ set into "blind" slots.

READINGS ON BAROQUE PERFORMANCE PRACTICE

by William Pepper

PART III: THE ITALIAN STYLE

The Italian style of the late 17th and early 18th centuries contrasts very vividly with the contemporary French style. While the French were interested in theater and ballet, the Italians were developing the sonata, concerto, partita, opera, cantata, oratorio, da capo aria, etc. Contributing to these new forms were new instruments (especially violins by the Stradivarius family and others), new vocal technique (for the bel canto style), and a new exploitation of tonality. The most difficult problem in performing this music is embellishment. Here, it is not simply a problem of executing signs with appropriate feeling (the French style), but rather of improvising florid lines--almost new melodies--at the repeat of the da capo section of arias and in the "skeletal" slow movements in instrumental music.

The freedom to embellish was essential, even though it must have been abused from time to time. An amusing satire by Benedetto Marcello, "Il Teatro alla moda," published in 1720, describes such abuse as well as many other excesses in Italian opera. This is translated by Reinhard G. Pauly in *Musical Quarterly* XXXIV (1948), 371-403 and XXXV (1949), 85-105. One paragraph from this is a sufficient sample; this is from Marcello's "instructions" to a soloist:

When he reaches the repeat in the da capo aria he should change it completely in any way he pleases, regardless of whether or not these changes will go with the accompaniment of bass or violins, and whether they will distort the tempo entirely. This is of no importance for, as was already said, the composer has become

resigned to such things.

On the more serious side, there is a significant treatise by a leading voice teacher who did assert the need for embellishment in the da capo aria: Pietro Francesco Tosi, Observations on the Florid Song, 2nd ed., facs. ed., ed. Paul Henry Lang, (New York: Johnson Reprint, 1968, as translated by Gailliard in 1743; originally published in 1723 in Bologna). Tosi gives practical advice on tone production as well as ornamentation. The English edition is enriched by musical examples and a German translation by Agricola, published in 1757, was considerably augmented. This treatise is important as one of very few treatises published in Italy--all the more striking since dozens were being published in France.

It is fitting that Tosi was translated into English since Italian opera was immensely popular there in the 1720's and 30's. Charles Burney gives a good account of this in a long chapter, "Origin of the Italian Opera in England, and its Progress there during the Present Century," in A General History of Music from the Earliest Times to the Present Period (1789), ed. Frank Mercer in 2 vols. (New York: Dover, 1957 reprint of the 1935 edition). Burney records in musical notation those passages he thought particularly artful; he gives several pages to "Divisions (by which he means embellishment) in the Songs which Farinelli performed during his residence in England." It is clear from these that Farinelli was quite a virtuoso.

Pedagogy for teaching embellishment was based historically on imitating one's teacher. Today, the best we can do is to find appropriate written-out models and imitate them; several such specimens are contained in anthologies listed in Part I of this article. I would like to dwell here on the Italian style of Handel, whose operas were quite the rage in London for many years. A group of arias from the opera Ottone survives in which Handel himself penciled in considerable embellishment. These are transcribed by H. C. Wolff in the anthology listed in

Part I; since Handel's penmanship is a bit messy, some of this transcription is conjecture and Wolff's rhythmic values should not be taken too literally. The original use of these is discussed by James S. and Martin V. Hall in "Handel's Graces," Händel Jahrbuch III (1957), 25-43. Unfortunately their discussion of the actual embellishment is faulty on several counts--for instance, they did not realize that leaping figures were used as ornamental devices. Winton Dean discusses an aria from Amadigi di Gaula and its reconstruction by Handel in "Vocal Embellishment in a Handel Aria," in Studies in Eighteenth-Century Music: A Tribute to Karl Geiringer on His Seventieth Birthday, ed. H.C. Robbins Landon and R.E. Chapman (New York: Oxford University Press, 1970), 151-159. John Tobin gives some rather good suggestions for embellishment (in my opinion) in his chapter "Style in Performance," in Handel's Messiah: A Critical Account of the Manuscript Sources and Printed Editions (London: Cassell, 1969). Unfortunately, it is quite possible to learn from these sources appropriate embellishment and still not have the right idea. So I would suggest listening to Beverly Sills singing Handel's Julius Caesar--she may not have appropriate embellishment stylistically but she certainly has the right idea!

Before turning to instrumental music, we must consider recitative. Unfortunately, the aria often gets all the attention when it is the recitative that must carry so much drama! A good comparative study of Baroque versus early Classical recitative is Edward O.D. Downes, "Secco Recitative in Early Classical Opera Seria (1720-1780)," Journal of the American Musicological Society XIV (1961), 50-69. Downes emphasizes the emotional aspects of Baroque recitative, as achieved by melismatic flourishes and rich harmonies.

The most important composer of Italian instrumental music--maybe for all ages--is Arcangelo Corelli. For an account of his vast



(Theorbo-player--from J.C. Weigel, Musical-isches Theatrum, c. 1700.)

influence, see Marc Pincherle, Corelli: His Life, His Work, trans. Hubert E.M. Russell (New York: Norton, 1956; paperback, 1968). Pincherle also discusses the matter of Corelli's own ornamentation in the slow movements of the solo sonatas (opus 5), as printed by Roger and Walsh. Other embellished versions are by Matthew Dubourg, discussed and analyzed by the leading authority on Baroque violin playing, David Boyden, in his article "Corelli's Solo Violin Sonatas 'Grac'd by Dubourg,'" in Festschrift Jens Peter Larsen (Copenhagen: Wilhelm Hansen, 1972), 113-25. The most important pupil of Corelli was Francesco Geminiani. One sonata of Corelli was transcribed by the historian John Hawkins as performed by Geminiani with embellishment for each movement; this is

printed in the Schmitz anthology. Geminiani went to England, where he was a leading composer, performer, and writer. Two of his treatises are now available in facsimile editions: The Art of Playing on the Violin (London, 1751), facs. ed., ed. David Boyden (London: Oxford University Press, 1952) and A Treatise of Good Taste in the Art of Musick (London, 1749), facs. ed., ed. Robert Donington (New York: Da Capo, 1969). These are particularly important for embellishment but also for bowing.

An excellent discussion of the English adoption of the Italian style is by an admirer of Geminiani, Charles Avison. He wrote An Essay on Musical Expression, 2nd ed. (London, 1753), Vol. LV, Series II of Monuments of Music and Music Literature in Facsimile (New York: Broude Brothers, 1967). Avison discusses a wide range of musical matters--the composers whom he admires, how to use different instruments in ensembles, and problems of performing ensemble music. He praises Corelli as a "classical composer." A somewhat earlier writer, and even more peripatetic, is Roger North. Some of his most important writings (which survive in a clutter of manuscripts) have been sorted out in the book, Roger North on Music: Being a Selection from His Essays Written During the Years c. 1695-1728, transcribed from the manuscripts and ed. by John Wilson (London: Novello, 1959). In the essay "The Art of Gracing" North discusses tempo rubato as an ornamental device, appoggiaturas, trills or "Tremolous graces," repeated stepwise figures or "Slur-gracing," and passing notes or "Smooth graces."

As mentioned above, the Italians were famous for their bold harmonies, especially when compared with the French. This is an aspect of continuo accompaniment that is often neglected. There are two important treatises dealing with accompaniment for Italian music that explain this. The earlier of the two dealing mostly with unfigured bass, is Francesco Gasparini, The Practical Harmonist at the Harpsichord (Venice,

1708), trans. Frank Stillings (New Haven: Yale School of Music, 1963). Chap. 9 explains "Dissonances in the Recitatives," and Chaps. 10 and 11 describe diminution in the left hand and melodic writing for the right hand. This activity in the left and right hands is confirmed by Gloria Rose in "A Fresh Clue from Gasparini," Musical Times XVII (1966), 28-29. It is also described a generation later in a treatise by Johann David Heinicken; see George J. Buelow, Thorough-Bass Accompaniment according to Johann David Heinicken (Berkeley and Los Angeles: University of California Press, 1966). Heinicken also codifies dissonances that were distinctly Italianate--he calls them "Falsae"--and these are explained in detail by Buelow. Two articles that evaluate information on arpeggiation and the acciaccatura are Sven Hansell, "The Cadence in 18th-Century Recitative," Musical Quarterly XIV (1968), 228-48 and Peter Williams, "The Harpsichord Acciaccatura: Theory and Practice in Harmony, 1650-1750," Musical Quarterly LIV (1968), 505-23.

Wind players and harpsichord soloists have been somewhat neglected in this discussion, but then the composers of the period wrote little for them to play. Wind performers should remember that the violin was, for these composers, the ideal instrument, and that the voice is basically a wind instrument. Thus wind techniques should blend string and vocal practices as these are applicable. Harpsichord soloists have the music of Domenico Scarlatti--and the marvelous study of his life and works by Ralph Kirkpatrick: Domenico Scarlatti (Princeton: Princeton University Press, 1953; paperback 1968). Chapter 12 deals with "The Performance of the Scarlatti Sonata" and Appendix 4 with "Ornamentation in Scarlatti."

In the next part of this article, the influence and confluence of the French and Italian styles will be discussed as they are assimilated into the music of one of the giants of the musical world, Johann Sebastian Bach. #
WILLIAM PEPPER, Ph.D., is a harpsichordist and Lecturer in Music at San Francisco State Univ.

WEMS RECOMMENDS:

Alea II, the Stanford Music Department's ensemble for new music, will present *Musica Filiae Polyhymniae*, a concert of works by women composers from the Medieval period to the 20th century. The free program, followed by a reception, will be at 8 p.m., Friday, August 1, in Dinkelspiel Auditorium.

Singers from St. Ann's choir, under the direction of William Mahrt, Stanford faculty early music specialist, will perform plainsong pieces from "Ordo Virtutum," a morality play composed by Hildegard von Bingen. She was a 12th century German mystic, theologian, and abbess of a Benedictine nunnery.

Three songs from the late Renaissance and early Baroque periods will be performed by a lutenist, with a consort of viols. The works were composed by Lenora Orsina, of the court of Francesco de' Medici, and Barbara Strozzi, the adopted daughter of the poet Giulio Strozzi.

Guest artist harpsichordist Margaret Fabrizio will play "Suite pour Clavecin," composed by Elizabeth Jacquet de La Guere, who was active from the late 17th century to the early 18th century. Fabrizio, of the Music Department faculty, is a master harpsichordist of national acclaim, and performs frequently at Stanford and in the Bay Area.

Concluding the concert will be the premiere of Fabrizio's composition "Hologram No. 2" for two harpsichords.

Michael Andrews, teaching theory and composition at Stanford, is Alea II's new director, and is codirector with Ann Mueller for this unique program.

* * * * *



WORKSHOPS

Victoria

Early Music Workshop, August 4-9, directed by Christine Mather, University of Victoria. Classes in recorder, viol, lute, harpsichord, historical dance, Renaissance band. Includes concerts August 4, 8 p.m., recital by Hans-Martin Lande, recorder and baroque flute; Peggie Sampson, viola da gamba; Naomi Rowley, harpsichord; August 8, 8 p.m., recital by the faculty of the Early Music Workshop. For information; write to C.K. Mather, Dept. of Music, Univ. of Victoria, P.O. Box 1700, Victoria, B.C. V8W 2Y2.

Montecito

Workshop of the Viola da Gamba Society of America/West. August 24-31. La Casa de Maria, Montecito, CA. Shirley Marcus, Director and faculty, Peggie Sampson, Carol Herman, Patricia Wood. For more information contact Viola da Gamba Society/West, 2021 N. Western Ave., Los Angeles, CA 90027.

Idyllwild

Medieval, Renaissance Workshop August 2-10 with faculty Jon Bailey, Gloria Feldman, George Houle, Shirley Robbins, Director, and others.

Baroque Workshop August 10-17 with faculty George Houle, Herb Myers, Shirley Robbins, and others.

For information write to USC-ISOMATA, School of Performing Arts, University Park, Los Angeles, CA 90007 (213-746-7663).



Where It's At!

In his article on "The Solo Recital: Where Will It Be in 2001," in the July, 1975 issue of High Fidelity and musical america magazine, Robert Jones quotes New York concert manager George Cochran: "I can tell you exactly what young people do not go to. They don't go to vocal concerts, piano recitals, chamber music. They do go to harpsichord recitals, Baroque music, Renaissance music. They dig old music, up to Mozart but nothing later. That music has a beat, a rhythm, and in that sense it hits them like rock. They're a physical audience. Romantic music? No way. To them, it looks like a rip-off. Light shows? Psychedelic trips? That's old-hat, passé. They don't go for that anymore".

Vancouver News

The Vancouver Society for Early Music announces administrative changes approved at their annual General Meeting of May 26, 1975.

Newly elected officers of the Society for the 1975-76 season are as follows: President, Dr. Russell Davidson; 1st vice-president, Brian Fitzgibbon; 2nd vice-president, Ray Nurse; treasurer, Jon Washburn; and secretary, Beryl Hardstaff.

In addition, Richard Hawkins was appointed to the position of Manager.

For the 1975-76 season, the VSEM will again present two concert series. The Main Series concerts will take place in the Pacific Ballroom of the Hotel Vancouver. Four concerts are planned in this series and the first of these will present a programme by world-renowned Dutch recorder virtuoso Frans Brueggen, assisted by Alan Curtis, harpsichord, and Mary Cyr, gamba.

For further information, please write to VSEM, 2712 W. 12th Avenue, Vancouver, B.C. V6K 2P7, or phone 732-6026.

* * * * *

LUTE NOTES

The next San Francisco Bay Chapter meeting will be held Sunday evening, August 3, at 7 p.m. at the home of Mary Frederick, 626 Peralta, Albany CA (near Berkeley: take Hwy 17 to Albany exit, go left on San Pablo, then right on Solano for a mile, then left on Peralta). New members welcome.

Vancouver, B.C. Chapter meeting information: contact Ray Nurse, #108-2365 W. 2nd Ave., Vancouver, B.C., Canada, V6K 1J3.

THIRD ANNUAL LUTE MASTER CLASS AND SEMINAR, Sept. 1-8; Sept. 8-15. Room, board, and tuition. \$175. Director, DONNA CURRY; Guest Faculty: EUGEN M. DOMBOIS (master classes), ROBERT STRIZICH (baroque guitar emphasis), GORDON HERRITT (ensembles). Private and class instruction, daily lectures, and nightly concerts by the faculty. (Concerts open to the public). Information and enrollment: Peter Meckel, Executive Dean, Hidden Valley Music Seminars, P.O. Box 116, Carmel Valley, CA 93924.

SAN DIEGO CLASSICAL GUITAR WORKSHOP, directed by Lee Ryan, instructor of Guitar at San Diego State University. Held in La Jolla, CA from August 4-15. Beginners and advanced players welcome. Special lecture series on guitar, lute, vihuela history and literature. Second year. For brochure, write: Workshop, 1229 Park Row, La Jolla, CA 92037.

